

FOUR-MONTH RELEASE SKED BY RKO

Our \$ Progress Far Below Advg.

Between 1944 and 1954 advertising in Canada rose from \$104,925,535 to \$395,053,843. Daily papers got \$118,030,000 in 1954 compared with \$32,612,000 in 1944. Radio went from \$11,486,952 to \$31,710,690 in the ten years and TV got \$8,595,626 (Continued on Page 3)

What Happens In Your Theatre?

Some of the violations of fire safety rules and standards found by the New York Fire Department during its inspection blitz of some of the city's theatres should provide important information to Canadian theatre operators. A special squad of 20 fire (Continued on Page 5)

'THE CONQUEROR' TO HAVE CANADA BENEFIT PREEM

Delivery dates on 13 features from January to April and a Canadian premiere of national interest for its \$6,000,000 spectacle, *The Conqueror*, indicate that RKO has returned overnight to the front ranks of the world's distributors, Jack Labow, Canadian general manager, said in Toronto last week. Quoting Walter Branson, the company's world distribution chief, Labow said that the announced schedule of releases is designed to serve exhibitors with money-making films while the studio moves to utilize the recent arrangements for costly story material, leading directors and box-office stars.

Paramount Realignment As O'Shea To Magna

Following the resignation of Edward K. (Ted) O'Shea, a vice-president of Paramount Film Distributing Corporation, to join Magna Theatres Corporation as vice-president and world sales manager, top level realignment of the first-named company's domestic distribution organization was announced by George Weltner, in charge of world sales.

Hugh Owen, a v-p, is now Eastern sales manager and Sydney G. Deneau, who had been O'Shea's assistant, is Western sales manager. Paramount's Canadian division, headed by Gordon Lightstone, is Paramount Film Service.

Paramount's president, Barney Balaban, praised O'Shea's contribution to Paramount during his nine years' service, saying that he felt "a deep sense of personal and professional regret" at his leaving. Oklahoma is a Magna property.

RKO just triumphed in the bidding for the screen rights to the current best-seller, *Cash McCall*, and it has acquired *Deal a Blow*, (Continued on Page 6)

CFA Ceremonies For Stratford?

With Toronto now the headquarters of the Canadian Film Awards, it is likely that the next award ceremonies will be held in Stratford during the annual Shakespearean Festival there. Canadian Film Awards is jointly sponsored by the Canada (Continued on Page 6)

WOMPI Dance Feb. 9

A Valentine Dance on February 9 at the Seaway Hotel near Sunnyside is being sponsored by the Toronto branch of Women of the Motion Picture Industry (WOMPI). Curly Posen and His Orchestra will supply the music and the charge is \$2 per person.

PREMIER AT MEEHAN FUNERAL

Among the honorary pallbearers at the funeral of the late E. S. (Hi) Meehan, Lindsay, Ontario showman, were the Honorable Leslie M. Frost, Premier of Ontario, and Kenneth Garbig, 20th Century Theatres supervisor in the city. The late Mr. Meehan leased the Academy Theatre to the circuit and retired about ten years ago.

Hi Meehan, born on a farm near Lindsay, started in the Academy, then known as the Opera House, as a young man and later became part owner of the building. During his career he made a reputation as a performer, dancing and singing in many Academy shows during the years when it played the best in vaudeville.

Surviving are his wife, the former Helen Cote; a brother, Charles of Lindsay, Ontario; and a sister, Mrs. L. A. Primeau of Detroit, Michigan.

MANITOBA CIRCULAR FIGHTS TAX

A printed circular asking non-industry support of amusement tax opposition has been distributed by the Manitoba Motion Picture Exhibitors Association. In red and black, it is headed "How Important Is the Movie Theatre to Your Community?" After stating the benefits of the movie house to the community, it asks: "If You Didn't Have a Movie Theatre, What Kind of a Town Would Your Town Be?"

Invited to pass resolutions opposing the tax, which ranges up to 17 1/2 per cent, were the Boards of Trades and Chambers of Commerce in Manitoba communities. The tax, they were told, is a threat to the continuation of theatres. The circular also went to 2,200 members of the Retail Merchants Association, Members of the Legislative Assembly, bank managers and editors of weekly newspapers.

The 16 Mm. Story? Same As The 35 Mm. One

An increase in the number of theatres but a drop in receipts and admissions, the identical trend shown in 35 mm. exhibition, was the case in Canada's 16 mm. field in 1954, according to the Dominion Bureau of Statistics. Of the 1,938 "Regular Theatres" 210 16 mm. houses, an increase of 17 over 1953, had receipts of \$664,062 for 1,686,705 admissions, as against \$685,208 from 1,790,392 admissions the year previous. All figures used exclude amusement taxes.

The increase in the number of 16 mm. situations is mostly accounted for by the increase of the Canadian population by immigrants (Continued on Page 5)

Italian Actress Signs Pact

Sophia Loren, Italian screen star, has signed a two-picture contract with Hecht & Lancaster Productions.

Induct 12 Pioneers At Annual Meeting

Twelve members will be inducted at the annual meeting of the Canadian Picture Pioneers, to be held in the Crystal Ballroom of the King Edward Hotel, Toronto on Monday, January 23, 1956.

They are Jack Barker, Wm. H. Devitt, Jack Clarke and Larry Stephens, all of Toronto; Harry W. Braden and Lloyd M. Taylor, both of Hamilton; Peter Jackson, Levack; Robert J. Martin, Montreal-Toronto; John Poole, Oakville; T. R. Porter, Gore Bay; and Ray Tubman, Ottawa.

B'NAI B'RITH, 836 HOCKEY HOST FOR VARIETY VILLAGERS

The pupils of Variety Village, the Toronto Variety Club's vocational guidance and residence school for handicapped boys, will be guests of Lodge 836 of B'nai B'rith, Toronto, at the January 28 game between the Leafs and the NY Rangers in

the Maple Leaf Gardens. Shopsy's will donate a special supper for the event. The boys, accompanied by two of the school staff will travel to the Gardens from the Village and back in their own bus. Some BB members are also Variety Barkers.

ON ITS WAY TO FAME AND FORTUNE!



EVERY DAY A NEW HONOR!

LOOK MAGAZINE:
"Susan Hayward bids for an
Academy Award."

WOMAN'S HOME COMPANION:
"Picture of the Month."

REDBOOK:
"Picture of the Month."

AMERICAN WEEKLY:
"Salutes Susan Hayward."

COSMOPOLITAN:
Louella Parsons—"Susan
Hayward, Best Female
Performance."

Susan Hayward in the role of Lillian Roth, a performance to remember!

With the Twin-World Premiere engagements in Chicago and Los Angeles breaking records, it is already an established fact that "I'LL CRY TOMORROW" is one of the greatest box-office attractions of all time.

★

M-G-M presents

"I'LL CRY TOMORROW"

starring

SUSAN HAYWARD

RICHARD CONTE · EDDIE ALBERT · JO VAN FLEET · DON TAYLOR · RAY DANTON

Screen Play by HELEN DEUTSCH and JAY RICHARD KENNEDY •

Based On the Book "I'LL CRY TOMORROW" by
LILLIAN ROTH, MIKE CONNOLLY and GEROLD FRANK

Directed by DANIEL MANN • Produced by LAWRENCE WEINGARTEN

(Available in Perspecta Stereophonic or 1-Channel Sound)

Film Weekly

Vol. 21, No. 3 January 18, 1956

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ADVERTISING

(Continued from Page 1)

In 1954. Spending for imported advertising printed matter, production of advertising films, theatre screening, commercial artists and photographers, independent radio and TV programming are estimated at \$14,482,476 or 3 per cent of the total compared with \$1,648,954 or 1.6 per cent of the total in 1944.

National weekend, weekly, bi-weekly and tri-weekly newspapers received \$5,329,000 in 1944. Last year the bureau separated the weekend papers from the others and found the weekend publications received \$10,529,000 and the others \$16,915,000 for a total of \$27,444,000.

Advertising revenue from magazines of general circulation was \$13,098,000, up from \$4,863,000 in 1944. Trade, technical and scientific publications drew \$15,220,000 compared with \$5,703,000, agricultural publications \$5,454,000 compared with \$1,876,000 and controlled distribution weeklies \$917,000 compared with \$346,000.

What was the rate of dollar progress of the film industry in the same decade? Very modest, compared with the above. In 1944 gross boxoffice receipts were between \$53 and \$54 million and in 1954 they were between \$105 and \$106 million.

WB's 'The Burning Hills'

Sarita Montiel will star opposite Tab Hunter in Warners' *The Burning Hills*. Richard Whorf is producing.

Building Under Way On Five Theatres

Construction is being completed on the 800-seat Sahara in Edmonton and the house may be opened by the time this appears in print. Information regarding the owners is still lacking at this point.

Also under way are Robert Gallichan's *Vimy* in Chibougamau, Quebec and RCAF station theatres at Senneterre and St. Sylvestre, Quebec.

The shell has been erected and R. C. Steel and H. Howard have called for tenders to complete their house in Nechako Centre, Kitimat, BC.

THE SECOND GREATEST SEX

with Jeanne Crain, George Nader, Kitty Kallen, Bert Lahr, (CinemaScope-Technicolor)

Empire-Universal 87 Mins.
THINLY SCRIPTED MUSICAL COMEDY BASED ON LYSISTRATA LEGEND. LIGHT, GAY ENTERTAINMENT FOR YOUNG AUDIENCES.

Closely related to the *Lysistrata* legend, as well as Seven Brides for Seven Brothers, this Albert J. Cohen production has a lot of bounce and pep to recommend it. Its screenplay by Charles Hoffman is whimsical, and its Technicolor-CinemaScope photography, credited to Wilfred M. Cline, is a decided asset.

Director George Marshall has kept the pace going and comes up with some bright sequences; i.e. a bar-room scene sparked by Bert Lahr's rendition of the title song. Dancer Tommy Rall is another stand-out, and Kitty Kallen, in a remarkably small part, manages to shine through brightly. Jeanne Crain, George Nader, Mamie Van Doren, Keith Andes and Jimmy Boyd are other cast members who acquit themselves creditably.

Pony Sherrill and Phil Moody are responsible for six songs: *Lysistrata*, *Send Us a Miracle*, *Travelin' Man*, *My Love Is Yours*, *What Good Is a Woman Without a Man* and *There's Gonna Be a Wedding*. Jay Livingston and Ray Evans are credited with the title song, while Joan Whitney and Alex Kramer donated *How Lonely Can I Get*.

CAST: Jeanne Crain, George Nader, Kitty Kallen, Bert Lahr, Mamie Van Doren, Keith Andes, Kathleen Case.

CREDITS: Producer, Albert J. Cohen; Director, George Marshall; Screenplay, Charles Hoffman; Photography, Wilfred M. Cline.

DIRECTION: Peppy.
PHOTOGRAPHY: Very Good.
(From The Film Daily, NY)

Megowan Cast In 'Werewolf'

Don Megowan will play the top male role in Columbia's *The Werewolf*, which Sam Katzman will produce.

THE INDIAN FIGHTER

with Kirk Douglas, Elsa Martinelli, Walter Abel, Diana Douglas, Walter Matthau.

UA (CinemaScope-Technicolor) 88 Mins.
TOP GRADE WESTERN OFFERING SUSTAINED INTEREST AND MAXIMUM ACTION. EXCELLENT CHOICE FOR MOST AUDIENCES.

A first-class Western, this Kirk Douglas starrer should climb high on the ladder of boxoffice success. Aided and abetted by the magnificent use of CinemaScope and Technicolor, credited to Wilfrid M. Cline, the picture has a lot more than pictorial grandeur to offer.

A fine production job has been achieved by William Schorr, and Andre de Toth's direction is calculated to arouse respect. The fast-moving Frank Davis, Ben Hecht screenplay was adapted from a Ben Kadish original.

The only big name in the cast is Douglas, although Walter Matthau, Diana Douglas and Walter Abel are featured prominently. The picture also serves to introduce the talents of a young Italian actress, Elsa Martinelli.

CAST: Kirk Douglas, Elsa Martinelli, Walter Abel, Walter Matthau, Diana Douglas, Edward Franz, Lon Chaney, Alan Hale, Jr.

CREDITS: A Bryna Production; Producer, William Schorr; Director, Andre de Toth; Screenplay, Frank Davis, Ben Hecht; Original, Ben Kadish; Photography, Wilfrid M. Cline.

DIRECTION: Deft.
PHOTOGRAPHY: Excellent.
(From The Film Daily, NY)

Carey, Marshall In 'Portrait In Smoke'

Phil Carey, Columbia Pictures contract star, and veteran British star Herbert Marshall, back in London after many years in Hollywood, have been signed in London by Maxwell Setton to team with Arlene Dahl in Film Locations' *Portrait in Smoke*.

Ken Hughes is directing this screen version of the Bill Ballinger novel.

BATTEN FILMS KEEPING BUSY

Batten Films, recently revitalized under the direction of Ralph Foster and Julian Roffman, is active in a number of interesting ways. Its news unit is servicing Walt Disney's daily TV Children's Newsreel and among the distinctive activities covered is Pee Wee Hockey. French-language commercials for Tide, commissioned by Benton & Bowles, Inc. of NY are in work. So are two productions, one in English and the other in French, for the Department of National Defence, photographed in color at Valcartier and Niagara after consultation with Captain Randolph Phillips.

Completed for the Columbia Broadcasting System is a 30-minute TV show, *Asylum*, filmed on the farm of The Brethren, Bright, Ontario. The members of the production unit who worked with Brother Jules were Chris Slagter, M. Jackson Samuels, Les Rance and Harry Lake. Lou Jacobs of New York directed the unit.

The J. Arthur Rank Screen Advertising Service of Canada is having its Canadian series, *Tips*, made at Batten Films in Eastman color. These screen ads were formerly made at JARO's Denham studio.

James W. MacKay recently joined the company as creative director of the animation department. After studying at the Ontario College of Art he freelanced, then joined the National Film Board. In 1949 he organized Graphic Associates, leaving them to set up his own consulting studio several months ago.

Our BUSINESS by N.A. Taylor

THIS is the time when one usually tries to forecast for the new year. While this is scarcely a year in which forecasting is easy, there are indications here and there which may help us, at least partially, to chart the course of our business.



It seems reasonable to expect that the shake-down and shake-out period

through which we have been passing these last two or three years will continue. In the United States they are turning some old or obsolete theatres into parking lots. In congested areas there is a great demand for parking space and it becomes simply a case of putting the land to the best possible use. The Victoria Theatre in Toronto has been sold for such a purpose and will be razed and replaced by a two-storey garage.

The prosperity of our business is at times a state of mind. Some people are inclined to call business good or bad more by hearsay than by fact. A couple of bad film engagements will be magnified into an authoritative statement that in one particular week business had been extremely bad. Unchecked, such rumours can be multiplied into mental depressions. Therefore, for the good of our business, the sooner we get rid of borderline and antiquated theatres, the sooner there will be less crying and wailing and general downbeat talk. It is infectious and bad for all concerned.

Economists and those who should be able to speak with authority predict that in 1956 Canada will hit a new high of prosperity and they give statistics and facts to back this up. If this happens, some share of such prosperity must accrue to motion picture theatres. Many areas are starting to come out of the "first rash" TV stage and to reclaim lost patronage. Conversely, others have yet to enter that period, which is just around the corner for them.

One of the most heartening signs is the apparent trend to increased feature film production in the United States. Many companies are not only planning more production but at this time have more pictures in work. This must result in greater availability of product for many theatres and thus affect the sellers' market. On the debit side of this increased production is the tendency to make so many features which are

(Continued on Page 3)



**ALL THE THRILLS,
GLAMOUR AND DANGER
OF THE GREATEST SHOW ON EARTH!**

*Tearing down the gaudy carnival fronts...
laying bare the loves and hatreds behind
the grease paint and glittering costumes!*



A J. ARTHUR RANK
ORGANIZATION PRESENTATION

THE WOMAN FOR JOE



COLOUR BY
TECHNICOLOR

VISTAVISION

DIANE CILENTO • GEORGE BAKER

Blonde Sensation of "Passage Home"

Star of "Ship That Died of Shame"

with **DAVID KOSOFF** and **JIMMY KAROUBI**

ANOTHER HIT FROM THE AUTHOR OF "THE KIDNAPPERS"

16 MM. STORY

(Continued from Page 1)

gration and the expansion of new areas for motion picture entertainment. So great was this growth that it made up in the overall total for those theatres which converted to 35 mm. and those which were forced to shutter due to the coming of TV. However, indications are that 1955 had a drop in 16 mm. places of exhibition due to TV's expansion into new areas.

The DBS differentiates between "Regular Theatres," Itinerant Operators, Community Enterprises and Drive-in Theatres. Itinerant Operators, of course, are those exhibitors who travel from town to town carrying portable equipment, usually on a regular schedule. Community Enterprises are defined as "Community or parish halls in which motion pictures are exhibited by non-profit organizations such as churches, lodges, Boards of Trade, Canadian Legion branches, etc. Although a regular admission is charged, these halls differ from regular theatres in that members of the organizations operating them frequently provide their services free of charge." There are no 16 mm. drive-ins.

Both Community Enterprises and Itinerant Operators showed decreases in everything except average admission prices. Of the 645 Community Enterprises 493 used 16 mm. equipment and these took in \$774,431 from 2,360,943 admissions for an average admission price of 34c, as against 519 establishments, \$903,605 in receipts and 2,693,832 admissions at an average price of 33c the year previous.

While the DBS report does not separate 35 mm. Itinerant Operators from those using 16 mm. it notes that there were two out of 141 who used the large-gauge equipment in 658 halls in 1954 and four of 158 who used the standard-width equipment in 805 halls in 1953. The Itinerant Operators in 1954 took in \$385,682 from 1,106,070 admissions which averaged 35c, compared with \$468,562 from 1,381,655 admissions, at an average price of 34c in 1953.

During 1954 there were 1,513 films distributed theatrically and these took in \$1,617,870 in rentals, a big drop of \$404,242 from the \$2,022,112 of 1953. This decrease is likely accounted for by the decline in business due to TV and other factors, which caused the closing of a number of situations. On the other hand, 16 mm. films for non-theatrical use returned \$1,324,172 in 1954, a gain of \$953,040 over the year previous, and is due to the increased use of such films by industrial concerns and the expansion of television.

16 MM. OPERATIONS SINCE 1940

Year	Operators	Admissions	Receipts	Rentals
1940	85	680,054	\$ 159,346	\$ ———
1941	78	558,595	131,267	———
1942	84	617,027	164,109	———
1943	88	820,329	230,404	———
1944	116	1,189,223	286,008	967,179
1945	162	1,531,345	343,334	1,198,016

The figures for 1943 and earlier include the amusement tax, from 1944 they are the net receipts. In 1946 the Dominion Bureau of Statistics divided 16 mm. exhibition into two fields—theatre and Itinerant. The theatre field has two sections, private and Community Enterprises, the latter being non-profit situations operated by local social and business groups. The theatre figures follow:

Year	Theatres	Admissions	Receipts	Rentals
1946	98	1,017,462	\$ 276,802	———
1947	163	1,307,489	381,834	———
1948	331	2,158,153	629,778	———
1949	479	2,726,646	829,543	———
1950	625	3,368,192	1,017,297	———
1951	646	3,782,045	1,186,543	———
1952	677	3,915,061	1,249,329	———
1953	712	4,484,329	1,514,762	———
1954	703	4,047,631	1,438,403	———

Here are the figures for the Itinerant field. Included in the admissions and receipts are those of the two Itinerants who used 35 mm. equipment, these not having been given separately by the DBS:

Year	Operators	Admissions	Receipts	Rentals
1946	275	2,221,442	\$ 564,380	———
1947	233	1,508,867	412,828	———
1948	157	1,370,935	382,525	———
1949	167	1,483,170	450,661	———
1950	171	1,546,572	456,272	———
1951	166	1,611,626	486,243	———
1952	156	1,487,420	495,584	———
1953	150	1,381,655	468,562	———
1954	141	1,106,070	385,682	———

In the following figures both the above tables are consolidated. Theatres and operators are added together to show the total number of both, and the totals for receipts and admissions are final:

Year	Exhibitors	Admissions	Receipts	Rentals
1946	373	3,238,904	\$ 841,182	\$1,173,170
1947	396	2,816,356	794,662	1,180,170
1948	488	3,529,088	1,012,303	1,444,872
1949	646	4,209,816	1,280,204	1,684,953
1950	796	4,914,764	1,473,569	1,713,813
1951	812	5,393,671	1,672,786	1,889,461
1952	833	5,402,481	1,744,913	2,281,540
1953	862	5,865,984	1,983,324	2,411,244
1954	844	5,153,701	1,824,085	2,942,042

(Since 1950 the Dominion Bureau of Statistics has used percentages instead of actual figures in some instances and these have been calculated by the Canadian Film Weekly in order to give totals which can be easily compared with those of previous years. An example of this occurs in the 1952-3-4 figures in the theatre section of the above table. In 1954 there is listed 703 theatres, of which 645 are Community Enterprises whose returns are given by the DBS as percentages of the combined 16 and 35 mm. yield, and 210 private theatres whose returns, given in actual figures, is \$664,062. The percentages for the Community Enterprises were broken down into amounts and then added to the theatre figures to give the totals used in the table.)

It will be noted that the rentals figure is always greater than that of receipts—a seeming discrepancy. The explanation is that rentals from all sources, including non-theatrical, go into the total, while the receipt figure is from public exhibitions only. This year the DBS report gave \$1,617,870 as theatrical rentals and \$1,324,172 as the non-theatrical yield.

It will be noted that all figures except rentals were down in 1954, the first time this has happened since 16 mm. exhibition became a real business in Canada. The disproportionate rise in the rentals figure is due to a new factor—the inclusion of income from the rental of films to TV stations as part of the theatrical yield.

BOASBERG TO NEW PARA POST

Completing the top echelon organization of Paramount's domestic sales force which was partially revealed earlier, George Weltner, in charge of world wide sales for the company, announced the appointment of Charles Boasberg to the newly-created post of supervisor of sales for Cecil B. DeMille's production of *The Ten Commandments* and the Ponti-DeLaurentis production of *War and Peace*.

Boasberg came to Paramount in September, 1955 as special assistant to Weltner following almost 30 years of executive distribution posts with MGM and RKO Radio Pictures.

FIRE PROBLEMS

(Continued from Page 1)

men led by four lieutenants swept through New York's mid-town theatres after publicizing its intention, yet 17 movie houses were listed as violators on the first day. The Fire Commissioner warned that he would close the theatres in which the violations were found unless they showed improvement. Here are some types of violations that Canadian exhibitors should check their houses for:

Oil cans in film storage room. Fire extinguishers were not properly washed, refilled or tagged.

Cans and cartons cluttered up the hall to the projection booth. Loose, flammable material backstage.

Draperies not flame-proofed. Pressure gauge on fire pump not correctly adjusted.

Cans of paint stored in improper places.

Christmas decorations created a hazard in some places.

Material around soundbox platform near stage not flame-proofed.

Kapok for filling theatre chairs kept in other than a metal bin.

Sprinkler heads corroded. Rubbish in adjoining alley.

Basement cluttered up. Rags in paint locker.

Open oil cans in boiler room. Combustible old seats on and beneath the stage.

According to the New York regulations, exhibitors charged with violations face penalties of fines up to \$500, imprisonment up to six months, or both.

Republic's 'Man In Question'

Republic has acquired Jon Godey's mystery novel, *The Man in Question*.

OUR BUSINESS

(Continued from Page 3)

pre-stamped "program pictures." The market for such film is very limited. They are of little help and in most cases detrimental to the theatre owner. There is simply not a large-enough segment of the public to pay to see time-wasters which they can see for free on TV.

There is a definite turning to the use of wide film — at least for production purposes, if not for release prints. This must result in better quality on the screens of the theatres. But such films must also have a better quality of entertainment through the story and the players.

All in all, the trend as we have seen it will continue this year. There is reason to feel that there will be a higher level of prosperity for many theatres and for our business in general.

STRATFORD

(Continued from Page 1)

Foundation, Canadian Association for Adult Education and the Canadian Film Institute. The purpose of the awards is to encourage high standards of film making in Canada, to direct public attention to films which are made in Canada and to provide public recognition for the achievements of Canadian film makers. Television has brought new film producers into the field and greater competition should produce outstanding results.

The Management Committee for the forthcoming competition consists of three representatives from each of the sponsoring organizations, plus seven technical advisers, who are associated with the film-making industry in Canada. They include Dr. J. Roby Kidd, Lester Sugarman and H. G. Kettle, representing the Canadian Association for Adult Education; Charles Topshie, Mrs. Dorothy Burritt and Carl French, representing the Canadian Film Institute; and Walter B. Herbert, Robert Fairfield and Ralph Foster, representing the Canada Foundation. Vaughn Deacon, Leslie Allen, H. P. Brown, Quentin Brown, Miss Mary Jolliffe, A. S. R. Tweedie and Walker T. Lynch are the advisory members. Mrs. G. Myers was appointed competition manager.

The adjudicators, in making the awards, will assess the overall effectiveness of the film. They will take into account such factors as the aim of the film, how well it is achieved, unity and clarity, direction, editing, quality of script, photography, sound track, titles, animation, music, etc.

Special awards for outstanding achievement in the motion picture field outside of the stated categories are also given.

Todd-AO's '80 Days' To United Artists

United Artists has agreed to distribute the multi-million-dollar Todd-AO production, *Around the World in Eighty Days*, which was filmed in all the countries visited by all the characters in Jules Verne's famous story. David Niven and Cantinflas, the Mexican comedian, head the all-star cast in the film, which was directed by Michael Anderson.

FOR SALE OR LEASE

550-SEAT THEATRE

with Wide-Vision Screen, Simplex Projectors, Northern Electric Sound, Complete Candy & Popcorn Stand, Stoker Steam Heat. Also 3-Room Apt. Immediate possession.

F. P. HANNAN,

316 Chippawa St., Windsor, Ont.
Phone CL 2-8753

RKO Release Sked

(Continued from Page 1)

the play in CBS-TV's Climax series. Another property is *Stage Struck*, to star Jean Simmons, one of the stars of *Guys and Dolls*. These are but a few of the deals that will bring RKO the best that goes into film making.

As for *The Conqueror*, which was produced by Howard Hughes and stars John Wayne, Susan Hayward and Pedro Armendariz, the Canadian charity and the place of the premiere are still to be fixed. In the USA a series of premieres, covered by TV and radio hookups also heard in Canada, will bring it the greatest promotion in years.

Labow has been reshuffling his Canadian sales organization, preparing it for the increased activity indicated by RKO's New York and Hollywood plans. These include comprehensive advertising and exploitation support well ahead of the release dates.

The complete RKO release schedule, as it stands now for the next four months, follows:

Jan. 11. *Glory*, a David Butler production in Superscope and Technicolor, starring Margaret O'Brien, Walter Brennan, Charlotte Greenwood and John Lupton. A comedy-drama.

Jan. 18. *Postmark for Danger*, starring Terry Moore, Robert Beatty and William Sylvester. A mystery melodrama.

Jan. 25. *Cash on Delivery*, starring Shelley Winters, Peggy Cummins and John Gregson. Comedy.

Feb. 8. *Slightly Scarlet*, a Benedict Bogeaus production in Superscope and Technicolor, starring John Payne, Rhonda Fleming and Arlene Dahl. Romance-melodrama.

Feb. 15. *The Brain Machine*, starring Patrick Barr, Elizabeth Allan and Maxwell Reed. Suspense melodrama.

Feb. 22. Pre-release of Howard Hughes' *The Conqueror*, in CinemaScope-Technicolor, starring John Wayne, Susan Hayward and Pedro Armendariz. Spectacle drama.

March 7. *Rebecca*, a David O. Selznick production, starring Sir Laurence Olivier, Joan Fontaine,



JACK LABOW

Judith Anderson and George Sanders. Suspense romance (re-release).

March 14. *The Bold and the Brave*, starring Wendell Corey, Mickey Rooney, Don Taylor and Nicole Maurey in Superscope. Romantic drama.

March 21. *One Minute to Zero*, produced by Edmund Grainger, starring Robert Mitchum and Ann Blyth. Action drama (re-release).

March 28. General release of *The Conqueror*.

April 4. *Great Day in the Morning*, an Edmund Grainger production in Superscope and Technicolor, starring Virginia Mayo, Robert Stack, Ruth Roman and Alex Nicol. Civil War drama.

April 11. *The Way Out*, starring Mona Freeman and Gene Nelson. Action melodrama.

April 18. *The Big Sky*, a Winchester-Howard Hawks production, starring Kirk Douglas, Dewey Martin, Elizabeth Threalt and Arthur Hunnicutt. Outdoor adventure (re-release).

April 25. *While the City Sleeps*, starring Dana Andrews, Rhonda Fleming, Ida Lupino, George Sanders, Thomas Mitchell, Sally Forrest and Vincent Price. Suspense melodrama.

Phil Stone CHUM Program Director

Phil Stone, popular sports and promotion director of radio station CHUM in Toronto, has also been appointed program director by Allan F. Waters, president and manager. He will continue to broadcast the station's sports programs and the radio version of his *All Eyes and Ears* newspaper column.

Born in Glasgow, Scotland and educated in that city and Liverpool, England, Stone came to Toronto in 1927 and completed his schooling. Before joining CHUM in 1949 he had wide experience as a column writer, editor and publisher. He is a member of the Variety Club of Toronto and the Ontario Sports-writers and Sportscasters Association.

Bowery Boys Film Shooting

Shooting has started on Allied Artists' next film in the Bowery Boys series, *Crashing Las Vegas*.

Short Throws

Film Art Trailer Service has moved to 21 Dundas Square . . . Chet Friedman, MGM press representative in Canada, became a grandfather when his daughter Arlene (Mrs. Wm. Payne) of Fort Riley, Kansas gave birth to a girl. Congratulations to the popular Chet . . . Britain's No. 1 moneymaking star in 1955 in domestic and international films, according to a vote of exhibitors, is JARO's Dirk Bogarde, now being seen in *Doctor at Sea* . . . DuncLaren's film, *Kumak the Sleepy Hunter*, is being distributed by Crawley Films.

Bob Maynard of the Francals, Ottawa, gave a free show for children from St. Joseph's orphanage . . . Osborne, Winnipeg, is no longer an art house, that policy having been switched by Famous Players to the Gaity . . . One of Western Theatres' Winnipeg houses, the 735-seat Bijou has closed, as has B & F's 803-seat Oxford, Toronto . . . Bomb scares have occurred in several Ontario houses, the latest being the Vanity, Windsor.

London's Variety tent has no clubrooms, so the National Sporting Club has invited all barkers to use its new one in the Cafe Royal. The London tent's annual Press luncheon, held recently, was a considerable success . . . Lionel Shapiro's Canadian novel, *The Sixth of June*, is being filmed at 20th-Fox, with Henry Kosier directing Edmund O'Brien, Richard Todd and Dana Wynter . . . The Film Daily, NY, reports that 332 features are to be produced in 1956.

THEATRE POSTER SERVICE MOVES

Toronto head office of Theatre Poster Service Limited and its two affiliated companies, Film Trailer Service and Independent Poster Supply, has been moved to new quarters at 227 Victoria Street, it was announced last week by Murray Sweigman, president. The telephone number remains the same. — EMpire 3-4395 — and the office of Harry L. Barron, Ontario manager, is included in the change.

Primary reason for the transfer to the new address, which has parking facilities, was to make it possible to service theatres better, Sweigman said. The premises have triple the former area and will give the three companies the opportunity of taking on additional lines to aid exhibitors in new promotions in their fight against the present adverse boxoffice factors.

Observanda & Personalia



Typodermic Injections

I FOUND THAT Tyrone Guthrie's *Tamburlaine the Great*, on the opening night of its pre-NY engagement, was an awesome spectacle that moved its hordes of players furiously but left me unmoved otherwise. The Great Mr. T, despite all his gory glory, is not nearly so fascinating a villain as Richard III. The eye is excited but the ear is often oppressed and the emotions remain undisturbed. Perhaps Guthrie overdid his theatricalism, which always approaches blatancy. But it's a great show of the theatrical arts and really quite an experience. Anthony Quayle, in the title role, had to be great to dominate such a storm of people, while Barbara Chilcott, as his wife, won herself new stature in her profession. Lloyd Bochner played Tamburlaine's conqueror in fine style. I have a feeling that had author Marlowe done as much for the play as Guthrie, we might have seen theatrical history. Can I add a note about some unsung heroes of this massive project? Among them would be Harold Kusell, company manager; Sy Milbert, production stage manager; and Jack Merigold, stage manager . . . Charlie Mason, for JARO, put on a good noontime party for a pleasant young man from the USA, David Knight, a UK star who is next up in *Lost. Helleur*, Johnson, Karr, Rasky and the rest found their work interesting and enjoyable because of Knight's ease and friendliness.



TIP: BUY KODAK! Got the idea when I heard A. Davidson Dunton, CBC sachem, tell Elaine Grand on *Tabloid* that the Corporation used 40,000,000 feet of film for kinnies last year. Canada is the No. 2 country in the TV world and the CBC had an artists' payroll of 2,000 in '55 . . . In *Maclean's* Beverley Baxter revealed that a film will be made about John L. Baird, British inventor of TV, who died some years ago—"probably of a broken heart and certainly penniless." Observed Baxter, who worked for Gaumont-British at the same time as Baird and knew him quite well: "He could not afford to protect his patents and his death was given only a paragraph in most of the newspapers. Now they are talking of making a film of his life. Irony could go no further" . . . Observation: Girls with bobbed schnozzles seem to have very large mouths with projecting lower lips . . . Ever hear Western and Scottish songs sung with Chinese lyrics? You can at the Sea Hi, a new Chomeinery. The records are made in the UK and India and are brought by the young Chinese who come here from Hong Kong . . . If boxers are required to be the same weight for the sake of an even contest, why shouldn't basketball players be the same height? . . . Name for Patti Page's electronic trick of harmonizing with herself on records: Duet Yourself . . . My suggestion for one of those gag names Steve Allen likes—Pat. Pending.

BRITISH MANAGER of The Three Deuces is a nice lad named Tito Burns and he flew over for the boys' North American debut at the Barclay, where they're knocking them dead every show. Tito told me about the London talent agent whose offices were above a bank. One night the bank was burgled by some characters who forced entry through the floor of the agent's office. So the agent prowled the underworld until he found the characters—and demanded ten per cent because "the job was done through my office" . . . One of the characters in Christopher Marlowe's *Tamburlaine* talks about the "riches of America." Chris goofed. *Tamburlaine* died in 1405, 87 years before Columbus discovered America . . . It seems to me that Shakespeare, who was born in 1564, never once referred to America by name. Isn't that odd? Maybe this is an indication that Shakespeare and Marlowe aren't the same person, as claimed . . . Local boxer, in the twilight of his career, also works as a beer waiter. The other day his manager offered him a four-round fight that would work out to \$25 per round. "Will I get more money for a six-round match?" he asked. The answer was yes—but he wasn't in condition for it. "I'll take the six-round match or nothing," the boxer said, "I'm going out in the first round anyhow" . . . *Variety Club's* first Luncheon Meeting, to be held at the King Edward on January 26, should be well-attended and enjoyable. Things of very special interest are on the program.

STOP TELLING ME how good Alex Barris was in his TV debut as emcee of 11.30 Friday. They should have turned his column over to some performer he panned in the past, so that poetic justice could have prevailed by the pillarist being pilloried. (Barris would have done a time step to that sentence.) The *Globe and Mail* entertainment columnist proved himself almost as good a kibitzer as he is a scribbler, demonstrating a half dozen talents—all different and none indifferent . . . Murray Gart is the new *Time* rep hereabouts, replacing Bill Glasgow, who was assigned elsewhere . . . Also hard to find: Unbroken writing time . . . *Mayfair* mag seems to have changed from a sophisticated know-it-all magazine to one that is not only mature but bright, lively and fresh via content and presentation. The January issue has articles about two film-theatre personalities and one on British films . . . *Shopsy*, who is his own trademark, has shed 20 pounds already. He's moving his factory from behind his Spadina delicateria, which will be enlarged to occupy what is now the office. The new factory, on the 400 Highway, is said to be the finest of its kind in North America.

A HILLBILLY was being tried for moonshining. He listened to the prosecutor trying hard to send him to jail and his own lawyer arguing just as hard to keep him out.

During a break the hillbilly's lawyer spoke to him. "I'm not doing so well, Jud, so how about you taking the stand and testifying in your own behalf?" he asked.

"Mr. Lawyer," Jud said, shaking his head negatively, "I think I'll stay neutral."

THIS STORY I liked when I read it in the *Wall Street Journal*, told exactly as follows but without benefit of quotation marks:

Two screen writers who were a team rented a house in the Hollywood Hills and got a promise from the landlord to re-decorate the place for them. When it had become evident that the landlord would not keep his promise, the writers had their attorney draw up a paper giving them permission to do their own re-decorating at their own expense and, of course, the landlord was only too happy to sign it.

Two days before they moved out, the two writers had the whole place painted black.

MARCEL CHOJNACKI is a Torontonion worthy of your admiration. I read why in a *New York Sunday Mirror* story by Gabriel Trevor about Maurice Schwartz and his adopted children, Marvin and Francis, whose parents died in one of those fiery murder factories that will be Germany's shame forever. In 1941 the Germans, looking for more human fuel among the children, raided the Jewish quarter of Antwerp. Young Chojnacki stopped his car and, aided by others, began throwing children in, among them Marvin and Francis, then four and two. He drove them to Brussels, where orphanage officials hid them. The 15 children Marcel Chojnacki saved are the only ones from that street that are alive.

I'm not one of those who feels that it would serve humanity for the knowledge of Germany's horrible crimes against temporarily conquered peoples to be forgotten. To do this is to rob these valiant peoples of the glorious place in history won with their unbelievable courage—and their lives. I recently read an unforgettable book, *Martyrs and Fighters*, the epic of the Warsaw ghetto, where over 400,000 died, as told from the daily records kept by Germany's victims. I found it superior to *The Wall* by John Hersey, which was a fine novel.

Had David O. Selznick followed through with his expressed intention of making a film of *The Wall*, he would have won a place in cinematic history far greater than will come to him for anything he has done so far, including *Gone With the Wind*.

The stories of the unforgettable courage of different peoples in fighting WW II's criminal nations are still too new to yield the books and plays they should. The books and plays will come. Perhaps then will the willing agents of unmatched tyranny and cruelty feel some national shame.



**Here's
how
you
can**

keep the change

What's left after customers buy their tickets at your box office? Coins to jingle in their pockets . . . or extra profits to show in your ledger? It all depends on you. Theater patrons have proved from coast to coast that they enjoy delicious Coca-Cola when they come to see the show. It will pay you . . . handsomely . . . to make Coke available in your house. For details on a variety of vending equipment, get in touch with Coca-Cola Ltd., 90 Broadview Avenue, Toronto, Ontario.



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